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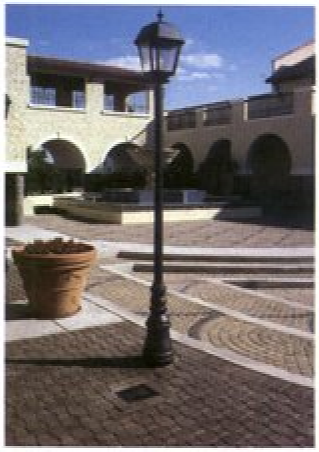
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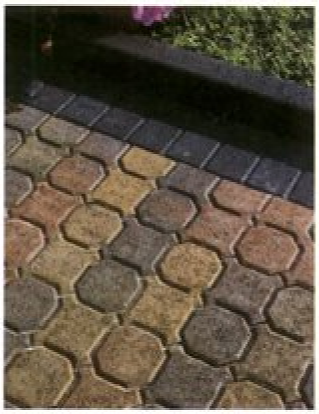
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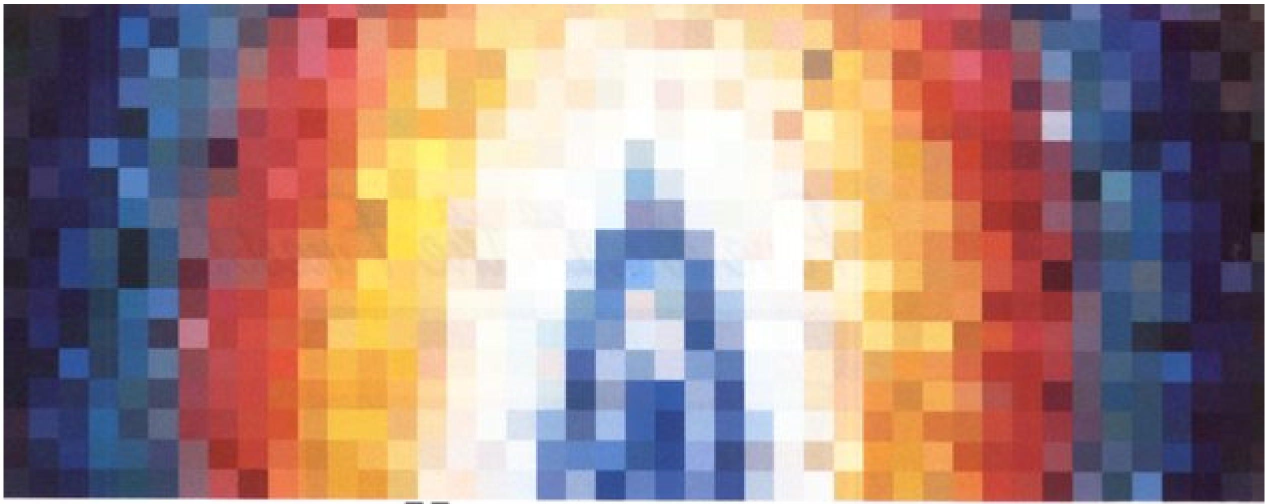
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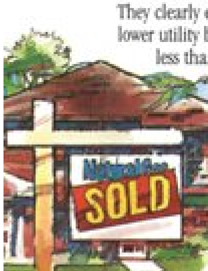


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Give buyers the power to spend more on your homes.

Help buyers save a bundle on utility bills and they'll spend a lot more on a home! A study sponsored by the National Association of Home Builders noted that new home buyers expressed a willingness to pay up to *$1,200 more* for an energy efficient house.

Add that hot incentive to the great looks and features of all the latest appliances. Then you see why you'll never match the power of natural gas.



A homeowner's average annual savings comparison.*

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*Based on average consumptions in Florida and rates of $.69 per Therm for natural gas and $.085 per KWH for electricity.

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The cover photo of the Fort Lauderdale Office of the Fire Prevention Bureau is by Ed Zealy. The building was designed by Donald Singer, FAIA.

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EDITORIAL

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This month Ted Pappas begins his term as President of the American Institute of Architects. It is a position of great honor and great responsibility . . . and it was not easily won. Serious campaigning followed a lifetime devoted to architecture and, in Ted's case, to his state association and his local chapter, as well as the national organization. In the eight years since I joined the FA/AIA, I've known Ted as FA/AIA Vice-President, President, AIA Regional Director and chairman of a variety of committees, both state and national. I've also known Ted as a fine architect, a winner of design awards and a friend.

I met Ted Pappas in the early 1970's when I was involved in a Department of State survey of the historic sites in Duval County. He was introduced to me as a source of information about the old Greek Orthodox Church in downtown Jacksonville, a building about which he turned out to be quite knowledgeable. Little did I know at the time that our paths would cross so often in the future.

Since becoming Editor of *Florida Architect*, I've had the good fortune of writing about Ted's work on several occasions. It was as a result of an article on Ted's office that I first became acquainted with the term "high tech." In subsequent issues of *Florida Architect*, other projects such as the Neighborhood Senior Citizen's Center, which received a Design Award in 1982, and the Avero House restoration in St. Augustine, which received a Design Award in 1984, were published. A particularly fine building in scale, proportion and attention to detail is the Beaches Public Library which recently graced the pages of this magazine. Each of his projects is a tribute to Ted's design capability and each is a wonderfully humane project.

Ted's commitment to good design and the concerns that come with the practice of architecture are the attributes that will make him a good leader.

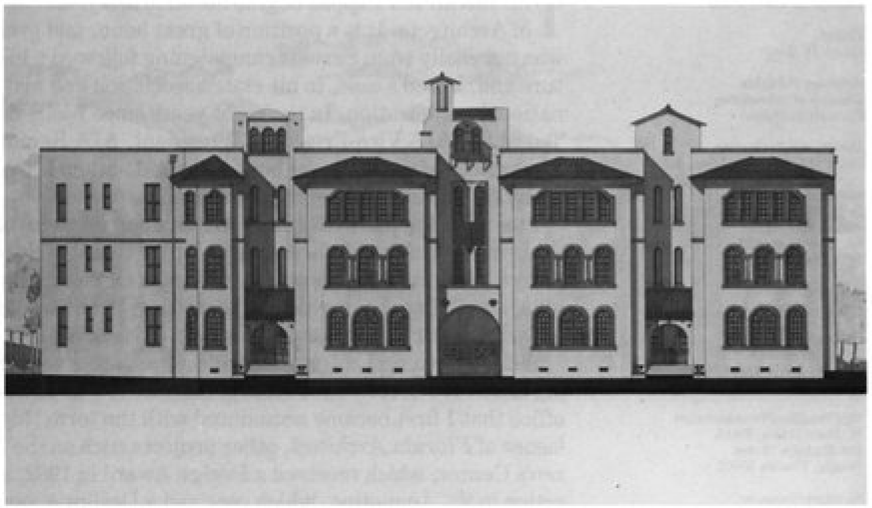
We salute you, Mr. President, and thank you for all that you've already given us here in Florida. We look forward to your leadership in the year ahead.

Diane D. Greer

NEWS

New Commissions

Windwatch, a 362-room Marriott resort hotel and convention center, is being planned for development at Islip, Long Island, New York. The project is being designed by **The Nichols Partnership** for the developers, Pacific Ventures, Inc. of Islip. • The 1939 National Guard Armory Building, in West Palm Beach's Howard Park, has undergone a significant renovation and reopened as The Armory School and Visual Arts Center. **Schwab & Twitty Architects** offered their services to redesign the interior of the historic building, thus helping the school to become a reality. • **Charlan, Brock & Associates** is designing three new models for the developer of Sea Oaks in Vero Beach. **Charlan, Brock** will design zero-lot-line patio homes, tennis villas and a townhome and stacked flat mix. The models are scheduled for completion in 1988.



Frances Carlton Apartments by ADP Associates.

Lockridge & Associates, Inc., a Tennessee-based construction firm, has announced plans for the largest Housing and Urban Development (HUD) financed project in Florida's history. Consisting of 600 units, Shadowood will be located in Orlando and designed by **The Evans Group.** • **Peacock & Lewis Architects and Planners** has entered the design phase of the 300,000 s.f. high school prototype for the School Board of Palm Beach County. The facility, designed to service a core of 2,500 students, will be located on a 60-acre site in West Palm Beach. • Construction was recently completed on the 8,000 s.f. clubhouse at the residential community of Newport Bay Club in Boca Raton. Designed by **Currie Schneider Associates AIA, PA,** the clubhouse will contain tennis courts, two glass-enclosed racquetball courts and a patio deck overlooking the pool.

Robison + Associates, Inc. Interior Architecture has been commissioned by Miami Lakes-based Lauran Capital Corporation to provide interior architecture for a six-story office building to be constructed in South Miami. Robison will design the building's public spaces, including lobby, corridors, elevators and restrooms in addition to preparing sales-related space plan materials. **Robison** has also been commissioned by Terranova Corporation to provide interior architecture for Gables Square, the new 87,000 s.f. office building in Coral Gables. • **Schwab & Twitty Architect, Inc.** has been selected to design the Jan A. Wolfe Center, a 275,000 s.f. office/administrative complex for Palm Beach County. The complex will bring the county engineering, planning, zoning, building and fire rescue offices all under one roof. **Schwab & Twitty** has also designed the $4 million Breakers West Clubhouse, a two-story facility that will encompass 25,000 gross s.f. within the Breakers West community in West Palm Beach.

David J. Feinberg, AIA Architect, P.A., is the designer for the new Plastic Components factory in Medley, Florida. The building is approximatley 35,000 s.f. and will be capable of housing ten production lines for plastic extrusions used for drywall, lathing and plastering. • **Robert J. Bitterli + Associates, Inc.** is the designer of the new Police Communications Center for the City of St. Petersburg. Construction is also underway on the new offices of **Bitterli + Associates** in the Coldwell Banker Center by Barger Builders and Developers. • **Gee & Jenson Engineers-Architects-Planners** has completed design of a new 20,000 s.f. public safety building for Port Everglades. The port's expansion program calls for a new building which will house a fire station and security facility with living quarters, training areas and offices. • New Boca Raton offices for the brokerage firm of Fahnestock & Company were recently completed by **Barretta & Associates'** interior and construction management divisions. Barretta created an updated version of the traditional brokerage "wire area" with black granite, glass and classic mahogany furnishings. • **Fugleberg Koch Architects** has been selected by Py Development Group of Orlando to design the first Compri Hotel in Florida. The six-story, 93,000 s.f. facility will have 167 guest rooms and be located on a six-acre site in southwest Orange County.

Peacock & Lewis Architects and Planners, Inc. has been selected by Jonathan's Landing, Inc. to design two single family and two zero lot line homes in the Casseekey Island development in West Palm Beach. **Peacock & Lewis** will also design the 2,300 s.f. Cricket Shop in The Esplanade at Coral Springs and they recently announced completion of the design development phase of the $11.5 million Florida Atlantic University Science and Engineering Building. • **Robert M. Swedroe, AIA,** has designed the townhomes for Greens Edge, a community of fee-simple homes bordering on Bonaventure's championship golf course in Broward County. • **Robison + Associates Interior Architecture** will design the interior for the offices of Quinton Lummus Dunwody & Adams in the World Trade Center in Miami. • **Mudano Associates Architects, Inc.** has completed the design for the

Savings of America Branch Bank in Dunedin. The 3,800 s.f. facility will offer complete banking services including three drive-thru teller lanes. • **Reefe Yamada & Associates** has been chosen by the Johnson Simmons Company to design their new corporate headquarters in Clearwater. • **Oliver-Glidden & Partners, Architects and Planners, Inc.** will design a luxury office center for Morgan and Morgan developers in Lakeland. The 27,000 s.f. complex is being designed to appeal to a new Class A market of corporate clients moving into the Lakeland area.

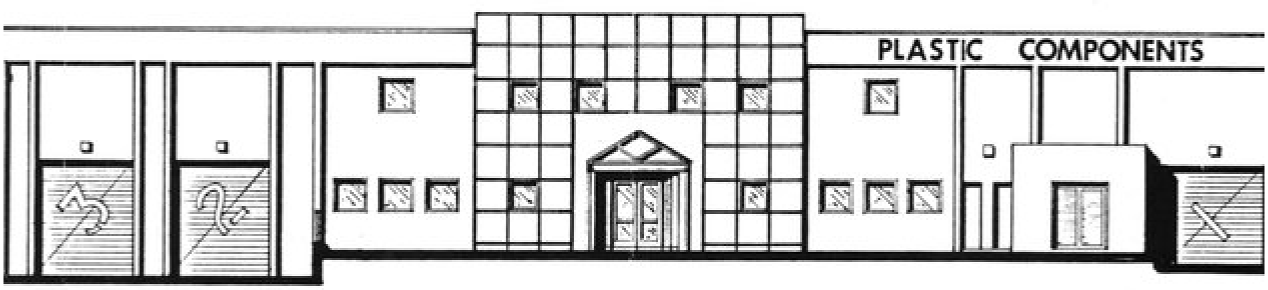
Robert M. Swedroe, AIA, has designed two retirement service centers for South Florida developer Herbert Sadkin. The first of three phases at each Broward County location, Inverrary and Bonaventure, is now under construction. • **Currie Schneider Associates AIA, PA,** has been selected by Palm Beach County to design the new South County Civic Center main building, picnic shelters, band shell and parking facilities. The main building will be approximately 20,000 s.f. in a one-story design.

The American consortium of FKA-DDCL Ventures, headed by **Fugleberg Koch Architects,** has been selected as the only U.S. group being considered by the Caribbean country Trinidad and Tobago for major airport projects. The projects will serve as the focal point for current economic revival programs going on in the country. The selection process has been narrowed to four groups. • **Peacock & Lewis Architects and Planners, Inc.** have designed the Sapphire Lakes Country Club in Sapphire, North Carolina. Construction is underway on the project. The 125,000 s.f. clubhouse overlooks the Blue Ridge Mountains.

The City of Orlando has recently awarded the two-year continuing architectural services contract to the Orlando architectural, planning and interior design firm of **C.T. Hsu & Associates, P.A.** The Greater Orlando Aviation Authority also selected **Hsu** for their continuing architectural services contract. • Construction has begun on the 7,500 s.f. McCranie Office Building in Palm Beach County designed by **Currie Schneider Associates AIA, PA.** • **Prime Design, Inc.** has been selected to design a new facility for WTVT-TV, Channel 13 in Tampa. Included will be two studios, broadcasting facilities, a newsroom, administrative offices and ancillary spaces.



Windwatch, a 362-room Marriott Resort Hotel by The Nichols Partnership.



A factory for Arlington Sales, Inc. in Medley, Florida. Photo by David Jay Feinberg, AIA, Architect, P.A.

Awards and Honors

The Central Florida Research Park has been recognized as the Best Public Development in the State of Florida by the Florida Planning and Zoning Association. **Davis & Associates** were the planners for the 1,400 acre park.

Sandy & Babcock, a San Francisco and Miami-based architectural, planning and interior design firm has been honored with two 1987 Builder's Choice Awards. One award was for the remodeling of a residence in San Francisco and the other was for residential unit design on Fisher Island, a new community in Miami which is located in Biscayne Bay.

The Flagler National Bank Building in Delray Beach has received the 1987 Excellence in Design Award for Architecture from the Delray Beach Community Appreciation Board. Architects for the building were **Peacock & Lewis Architects and Planners, Inc.**

Space Design International's design for P.A. Bergner & Company's Boston Store in Mayfair Mall, Milwaukee, has won a First Place Department Store award in *Chain Store Age Executive's* 1987 "New Store of the Year Design Competition."

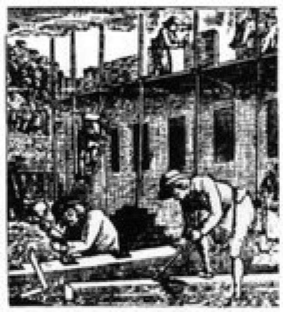
New Firms

Jorge H. Garcia, AIA, has recently formed **JHG & Associates, Inc.**, an architectural, planning, interior design and land development firm located in Fort Lauderdale. Garcia was formerly Vice President of FPA Corporation where he was director of architecture, land planning and product development.

Richard B. Lyttle, AIA, has joined the firm of **Maddox & Associates Architects, PA** and the name has been changed to **Maddox & Lyttle Architects, PA,** in Sarasota. Lyttle was formerly Project Architect with the Sarasota firm of **Edward J. Siebert, AIA.**

Paul T. Worrell, AIA, formerly with Oliver-Glidden & Partners Architects, has opened a new office in West Palm Beach for the practice of architecture and planning. Worrell's past projects include Brandywine Center and the Riverhouse Restaurant.

Robert J. Laughlin, Jr., IALD, an associate principal of Tilden, Lobnitz & Cooper, Inc., has opened a new office, **Robert J. Laughlin & Associates,** which will specialize in architectural lighting design. The practice will be located in Winter Park. Laughlin's past projects include lighting design for the Orange County Civic Center and the Orlando International Airport.



LETTERS

Dear Editor:

I wish to call to your attention a major editorial omission relating to the last November/December issue of *Florida Architect* relating to the article on the Jacksonville Convention Complex.

Specifically, Saxelbye, Powell, Roberts & Ponder, Inc. served as Associate Architect on the project with direct responsibility for the work related to renovation and restoration of the Union Terminal portion of the project. Our role included complete architectural design and construction document responsibility working in association with the Prime Architect of Record, Reynolds, Smith & Hills. This role included coordination and project management responsibility for all relevant research and documentary requirements with the State Bureau of Historic Preservation. Herschel Shepard and Associates, who was properly credited in your article, was retained by Saxelbye, not Reynolds, Smith & Hills, to support this portion of the project. In addition, your article failed to credit the CRS Group, Inc., who were retained by Reynolds, Smith & Hills as their design consultant for the convention assembly area, nor did you credit Register Engineers, who were assigned site/civil engineering responsibility.

Saxelbye's project role was previously recognized by the FA/AIA when Reynolds, Smith & Hills and Saxelbye as well as other major consultants were singled out in the association's first "Unbuilt Design" Awards for Excellence in 1983.

This omission is particularly significant in as much as it was Saxelbye who took the initiative and conceptualized the ". . . creative way to salvage an important landmark," as your article reported. Saxelbye conceptualized this concept by demonstrating to our client, Steve Wilson of Wilson Financial Corporation, how the Downtown Development Authority RFP requirements for a proposed convention center on a prominent riverfront site would be better served as a catalyst for development of the Union Terminal property on which Mr. Wilson had just acquired an option.

Mr. Wilson reviewed our feasibility analysis and subsequently organized a special Jacksonville Convention Center Joint Venture which consisted of a coalition of prominent civic leaders and corporations. The merits of the two sites were then considered by the Jacksonville City Council in a development competition. The Reynolds, Smith & Hills and Saxelbye concept ultimately was selected after extensive public debate. Reynolds, Smith & Hills, as a financial partner in the Convention Center Joint Venture ultimately served as the Primary Architect and Engineer of Record. Saxelbye, who was not an investor in the Joint Venture, served as Associate Architect for the Union Terminal restoration with Shepard and Associates under contract to Saxelbye. These relationships were accurately reported on several occasions in several publications including *Florida Times-Union*, *Jacksonville Journal*, and *Jacksonville Magazine*.

While we do not understand how your publication omitted our extensive project involvement, we feel this omission fails to recognize the professional efforts of the other major participants that were delegated major areas of design responsibility within the overall development team, and in particular fails to credit the dedicated efforts of the Saxelbye staff which certainly contributed to the overall project and specifically to Union Terminal Restoration design.

We request that you correct this omission at the earliest opportunity in a future publication and that any additional project publication on this project by your magazine, including all reprints of the November/December article, properly credit Saxelbye's role as Associate Architect, Union Terminal Renovations and Restorations and credit the other major design professionals who are equally as proud as Saxelbye as to their role in this successful and prominent project.

Sincerely yours,
Larry N. Ponder, AIA
President

Editor's Note: *Florida Architect* regrets that the author of that article failed to credit Saxelbye, Powell, Roberts & Ponder for their role in the restoration of the Terminal. It should be noted, however, that with certain exceptions, the credits on any and all projects published in *Florida Architect* are supplied by the author of the article and are not challenged by *Florida Architect*.

The 1987 FA/AIA Gold Medal awarded to Howard Bochiardy, FAIA

By William Herrle

"What did you just buy eleven tickets to?" Howard Bochiardy, FAIA, asked his wife as she hung up the phone.

Barbara Bochiardy hadn't realized that her husband was in the room. She quickly blundered through an impromptu explanation that the tickets were for an orchid show, and fortunately, Howard bought it. In truth, Barbara had been planning for weeks to bring Howard's family to the 1987 FA/AIA Awards Banquet to celebrate what was . . . at that point . . . still a well-kept secret from Howard. He was about to receive the FA/AIA's highest honor, the Gold Medal, and Barbara wanted his family there to help him celebrate.

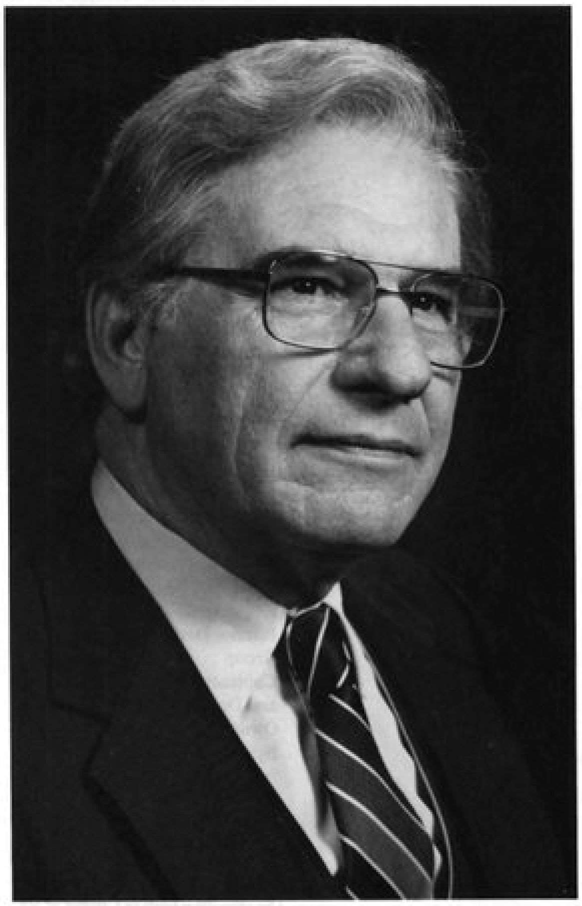
It wasn't until the evening of October 10, as the Awards Banquet was about to begin, that the proverbial cat slipped out of the bag. Barbara had managed to slip 20 members of the Bochiardy family into the back of the banquet hall. All 20 were safely ensconced in their seats when Howard made a last minute trip to the restroom and saw them all sitting at a back table.

The gig was up. Barbara's long held secret was out. Howard knew his family hadn't come all that way for dinner. But, until the moment the award was announced, there was some surprise as to exactly what was being bestowed on the group's son, father, father-in-law, uncle, son-in-law, etc. And in the future, Howard will never question Barbara's request that he pack an extra tux . . . no matter where they're going.

No member of the Florida AIA could have been more deserving of the Gold Medal than Howard Bochiardy. Howard has served the State Association in every possible way from acting as its President to filling a three year term on the Board of Directors. In 1975, he was presented with the Anthony L. Pullara Award for service to the Association and in 1979 he became a Fellow of the AIA. In addition to practicing architecture with Reynolds, Smith & Hills, Howard's concerns for quality in architectural education are reflected in his serving on the Education Committee of the State Board of Architecture and in his helping to develop the curriculum for the new School of Architecture at Florida A&M University. Howard's contributions to the profession and to the FA/AIA have been numerous. Besides serving in every capacity of leadership available to a member, Howard was instrumental in developing the Association's policy and planning for continuing professional education, in purchasing the building which is currently used for the FA/AIA Headquarters and convincing the AIA Board to have the AIA National Convention in Florida in 1987.

After so many years of such extensive involvement with one's profession, most members would begin to sit on the sidelines. But, typical of our Gold Medal winner, Howard accepted a call for help from the Mid-Florida Chapter and will be serving as interim President of the Chapter in 1988.

The author is the FA/AIA Director of Communications.





Left to right: *Bonnie Heath III (man), Kim Bochiardy's fiancee, Ocala; Kim Bochiardy, daughter, Ocala; Darryl Groszer, Bee Groszer's son, Baltimore, MD; Bee Groszer, sister, Baltimore; Edith Paul, Howard's mother, Longwood; Howard Bochiardy; Debbi Groszer, Bee Groszer's daughter, Baltimore; Barbara Bochiardy, Howard's wife; Dave Krick, Stacey Krick's husband, Orlando; Erma Silvers, Barbara Bochiardy's mother, New Smyrna; Stacey Krick, Howard's daughter, Orlando.*

Dramatic angles and planes belie an aura of composure

The Florida State University Panama City Campus Panama City, Florida

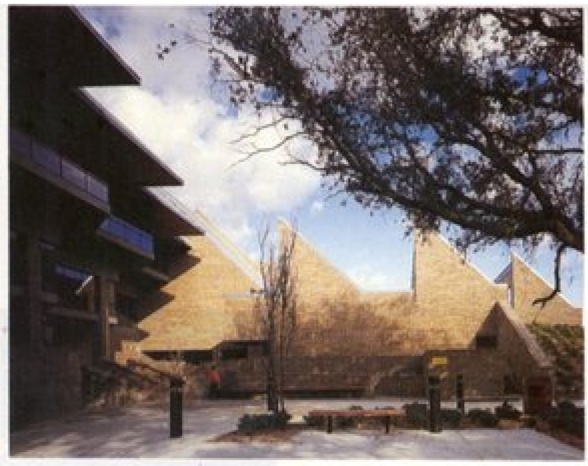
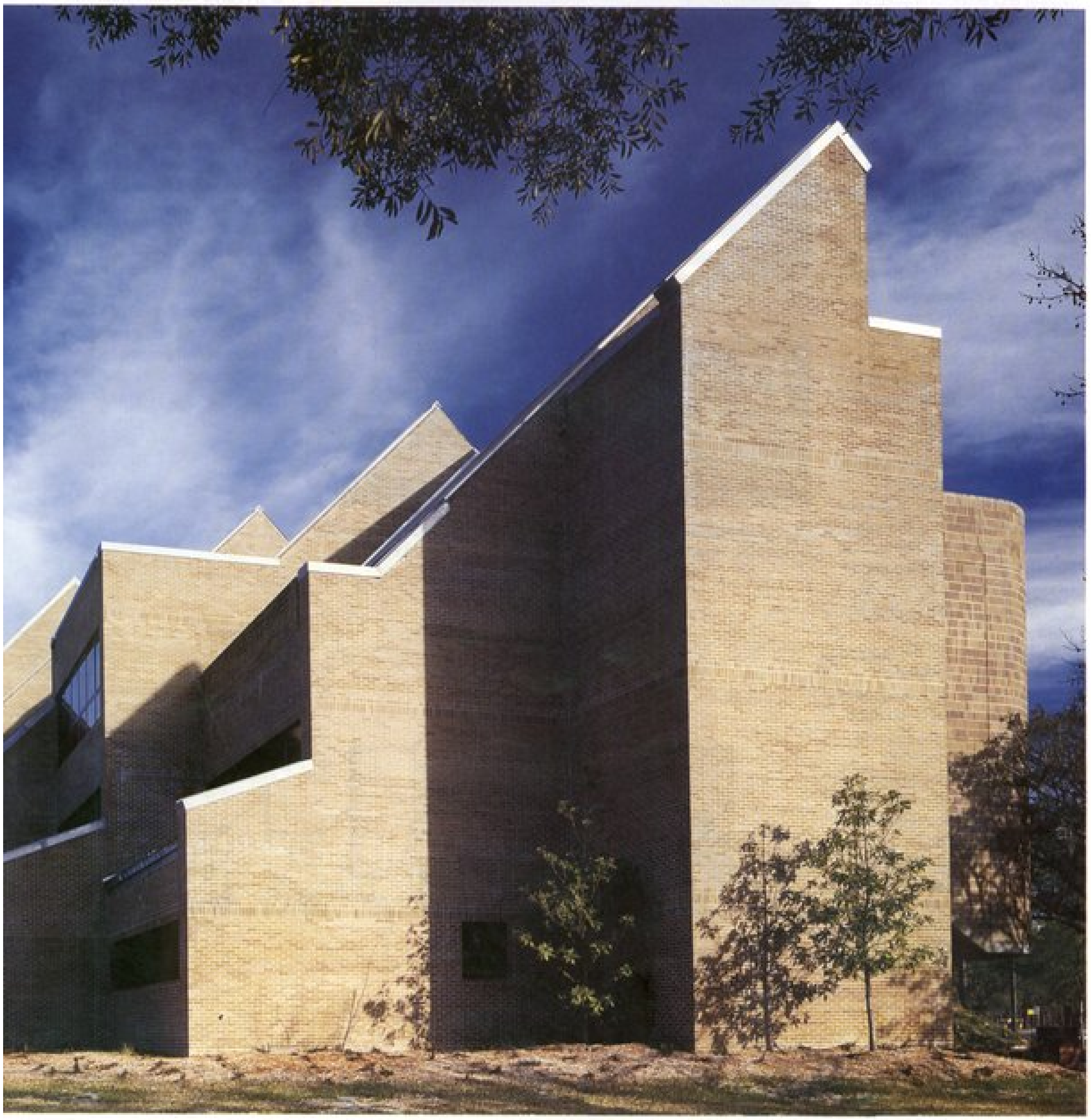
Architect: Collins and Associates, Inc. Architects and Planners
Principal-in-Charge: Bayne Collins, AIA
Project Manager: Lewis Everline, AIA
Project Architect: Russell Johnson
Production Manager: Anthony Noles
Consulting Engineers:
Electrical – Humber/Almond/Blythe, Inc.
Mechanical – R. B. Stotz, P.E.
Structural – Richardson Engineering
Landscape Architect: David Hemphill, Baskerville/Donovan Engineers
Interior Design: Macneil Design Group
Contractor: Hobbs Construction and Development Co., Inc.
Owner: State University System of Florida

Bayne Collins has been practicing architecture in Panama City since 1966 when he began the one-man firm of Collins & Associates. Twenty years later the firm numbers 15 and has such important projects as the Liberty County High School, the Bay County Jail and the Sunland Medical Service Center to its credit. Collins also prepared the Master Plan for the University of West Florida and designed the first phase of the $7.5 million project which is now the Panama City Campus of Florida State University.

The architect's challenge in designing the campus was to project an image of strength and knowledge while preserving the natural surroundings, capitalizing on the waterfront view and incorporating plans for future expansion. When the campus is fully developed, it will accommodate 3,000 students, many of whom will transfer from Gulf Coast Community College which is two blocks away.



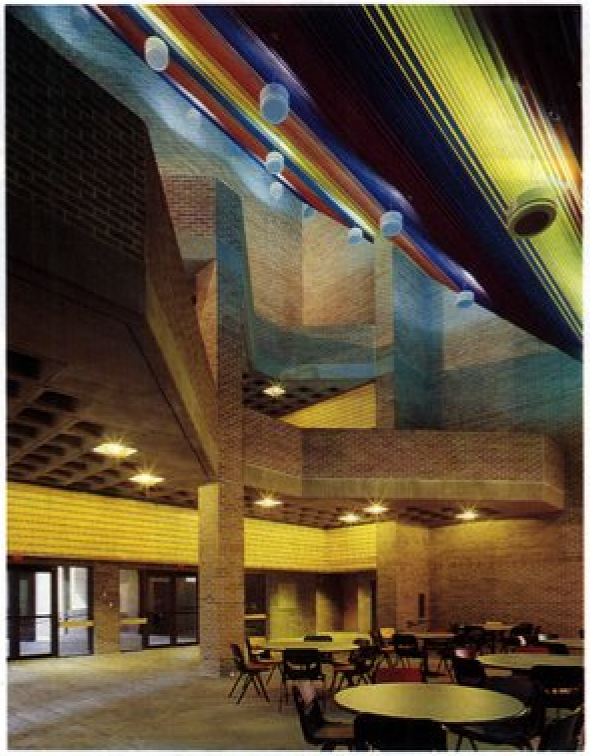
Photos of FSU's Panama City Campus by George Cott.

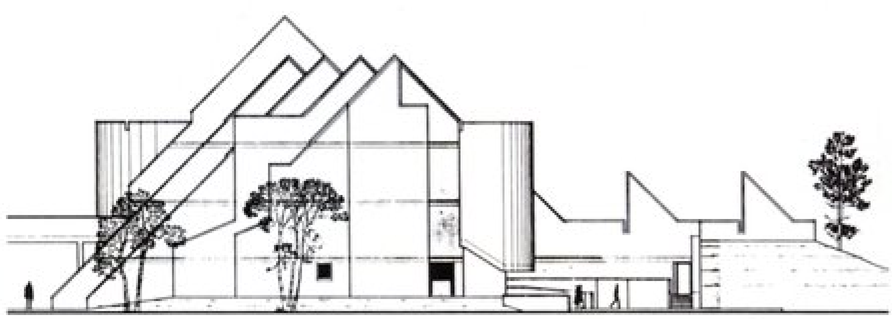
The heavily wooded site dictated the location of the buildings and, to some extent, their form. The architect designed the master plan using, in part, a weighted value system to delineate construction areas. Consideration was given to vegetation, soil type, existing drainage and trees. The campus is bordered on the east by a residential community and on the south by Gulf Coast Community College. A desire to buffer the campus from the residential community was critical to its design and the result was a natural buffer along the property line and a clustering of the buildings in the middle of the site. A further goal of the project was to visually identify the new campus with the pre-existing Gulf Coast Community College. This was accomplished by changing the height of the FSU buildings as they move toward the community college buildings.

To minimize conflicts between vehicular and pedestrian traffic, parking is located around the perimeter of the site and connected by a continuous drive. In addition to the natural buffer, the drive further serves to separate the campus buildings from surrounding development.

The first phase of the campus includes an administrative building, three classroom/faculty office buildings and a separate 180-seat auditorium. The five buildings are strategically placed on a 16-acre site facing "inward" toward St. Andrews Bay. Future phases of development will complete the creation of a large plaza onto which all of the buildings will open. Glass was used extensively on the north sides of the buildings to maximize views and provide natural lighting for offices and classrooms.



The Campus Dining Facility in the Barron Building is a 3-story mezzanine with student lounges in the balconies seen here. Photo by George Cott.



The "inward" focus of the rest of the buildings is heightened by the extensive use of brick on the south, east and west facades. The only exception to this is the Administration Building, which faces the Community College and reinforces the visual link between the two. The stepped, and predominantly glass, facade of the Administration Building has a southern exposure and was designed for passive solar considerations.

Tallahassee sculptor Stephen Oakley described the Panama City campus as "a study in contrasts," and indeed it is. "The buildings are massive, yet graceful, and contemporary, yet timeless. Through the dynamics of intersecting angles and planes, it [the campus] creates a sense of vitality and vigor that belies its aura of composure and rootedness."

Diane D. Greer

In Search of Excellence?



Florida Architect
FIRST PLACE
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(Association/Institutional Publication Advertising/Less than 10,000 circulation)

AWARDED BY THE FLORIDA MAGAZINE ASSOCIATION FOR 1987

Photo by Tim Stamm

A Victorian classic houses a contemporary workspace



The Offices of the Architects Design Group, Inc. Winter Park, Florida

Architect: Architects Design Group, Inc.
Interior Design: Architectural Interiors Group, Inc.
Consulting Engineer: Don Moe Engineering
Lighting Designer: Robert J. Laughlin & Associates
Landscape Architect: Herbert-Halback, Inc.

Transforming one of downtown Orlando's "grand old ladies" into contemporary office space for a group of architects was both a delight and a frustration. Architects Design Group, Inc. recently restored a turn-of-the-century Victorian residence for use as their corporate offices — the offices, interestingly, of a firm that specializes in contemporary design.

Intrinsic to the success of the concept was the perceived need to be sympathetic to the existing historic character of the structure. The site and available building area defined the basic "footprint" for the office, but two major additions had to be made. The character of the materials used on the additions, the roof forms and the building scale were designed to be in harmony with the existing structure. On the south side of the house, a drafting studio was added with small offices at either end. On the north side, partner's offices were added. On the exterior, the only break with tradition was the addition of glazing in the roof areas which admits natural light to certain key workspaces.



This page, top, *corporate conference room and* bottom right, *main entry way to staff work area and* Facing page, *drafting room in added section of building and* bottom, *Principal's office.* Photos by Patty Fischer.

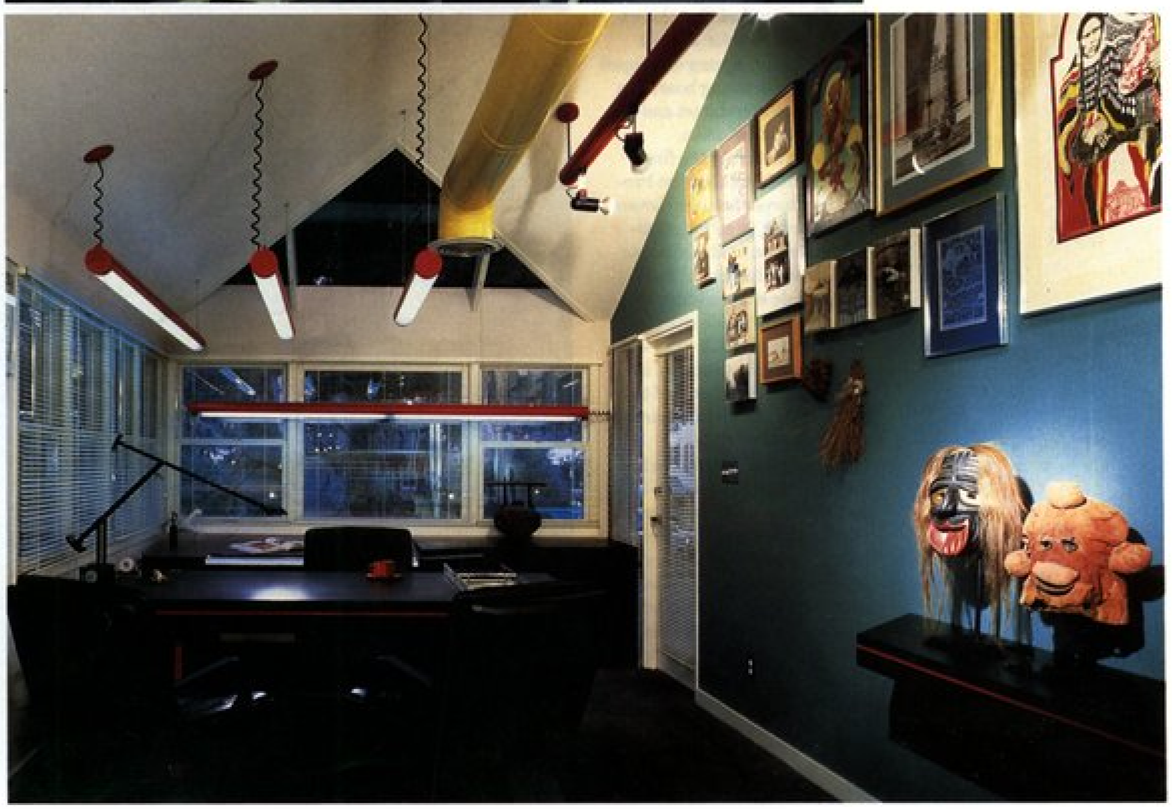


The interior of the house was renovated extensively and, whenever possible, existing architectural elements such as windows, trim, and doors were either restored in place or removed and placed elsewhere to define specific areas.

The result of this rather innovative restoration seems to be a combination of the best of both the old and the new. On the exterior, the restored house continues to add to the overall historic value of the neighborhood. The interior, with its contemporary details such as lighting and delivery of mechanical equipment, provides a high-tech, upbeat workspace for these designers of contemporary architecture.

Gail Fein

The author is a writer living in Orlando.



An exquisite wrapper for a government building

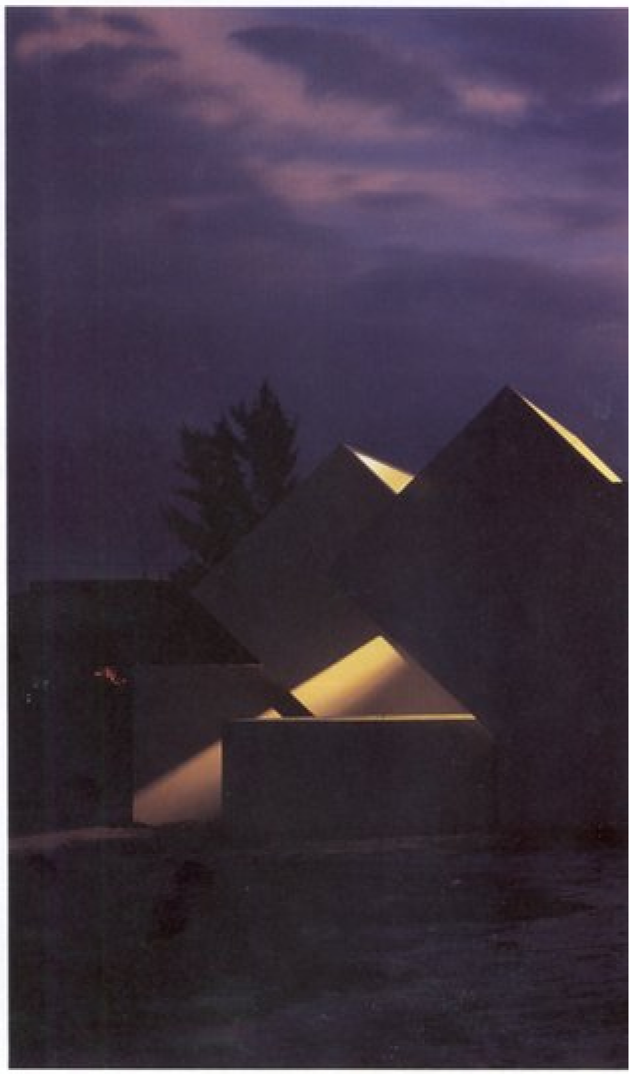
Office of the Fire Prevention Bureau Fort Lauderdale, Florida

Architect: Donald Singer & Associates
Consulting Engineer: deZarraga, Donnell & DuQuesne
Landscape: City of Fort Lauderdale
Interior Design: Donald Singer & Associates
Contractor: Mancini-Balous Building, Inc.

Every once in a while a building comes along that completely restores one's faith in the emergence of good design in the government sector. Fort Lauderdale's new Fire Prevention Bureau is just such a building. The very fact that this exquisite wrapper for a public administrative agency developed beyond the drawing board is a tribute to the architect and the "powers that be" alike.

This structure is the first "real" office that the Fire Prevention Bureau has been housed in. However, in its magnanimous decision to at last house the agency, the City of Fort Lauderdale chose a leftover portion of a lakeside site that was occupied by a 25-year-old fire station. The property is partially underwater, and the lake was considered undesirable and a nuisance.

The original program called for the existing building — previously modified for use by the bureau — to be further renovated to accommodate an expanded staff and reinstallation of the fire station. Architect Singer, however, suggested returning the existing fire station to its original function and constructing a second building to house the separate and independent Fire Prevention Bureau which is the data keeping arm of the fire department.



Photos of lobby and exerior at night by Ed Zealy.





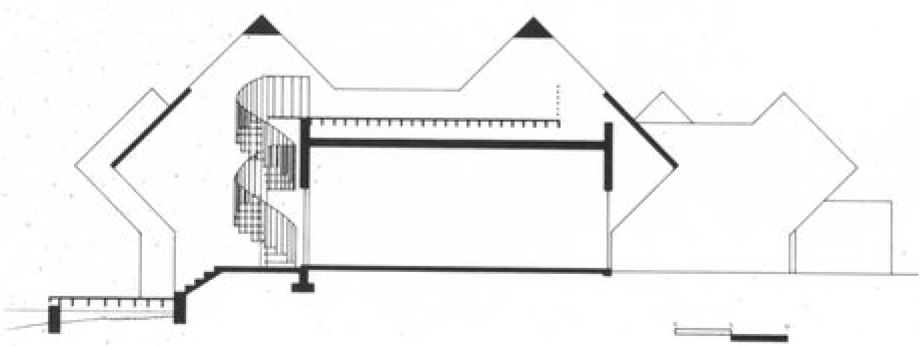
The building's placement maximizes utilization of the site for parking and develops the lake as an amenity. The building's siting resulted in an east-west orientation, and to meet the strict requirements of the Florida Model Energy Code, the glass windows facing east and west had to be shaded. Architect Singer feels that the dramatic sculptural look of the building is derived from this simple solution to a functional problem. By solving the problem of keeping out the sun in a way that was integral with the building's design, the sunshades set the tone for the overall sculptural quality of the structure. The design of the sunshades and their integration into the framework of the structure manifested itself as the primary three-dimensional form of the building. The sunshades are cast-in-place concrete and the building is concrete with masonry bearing walls. It has a split foundation stystem with prestressed concrete pilings and slab on grade construction.

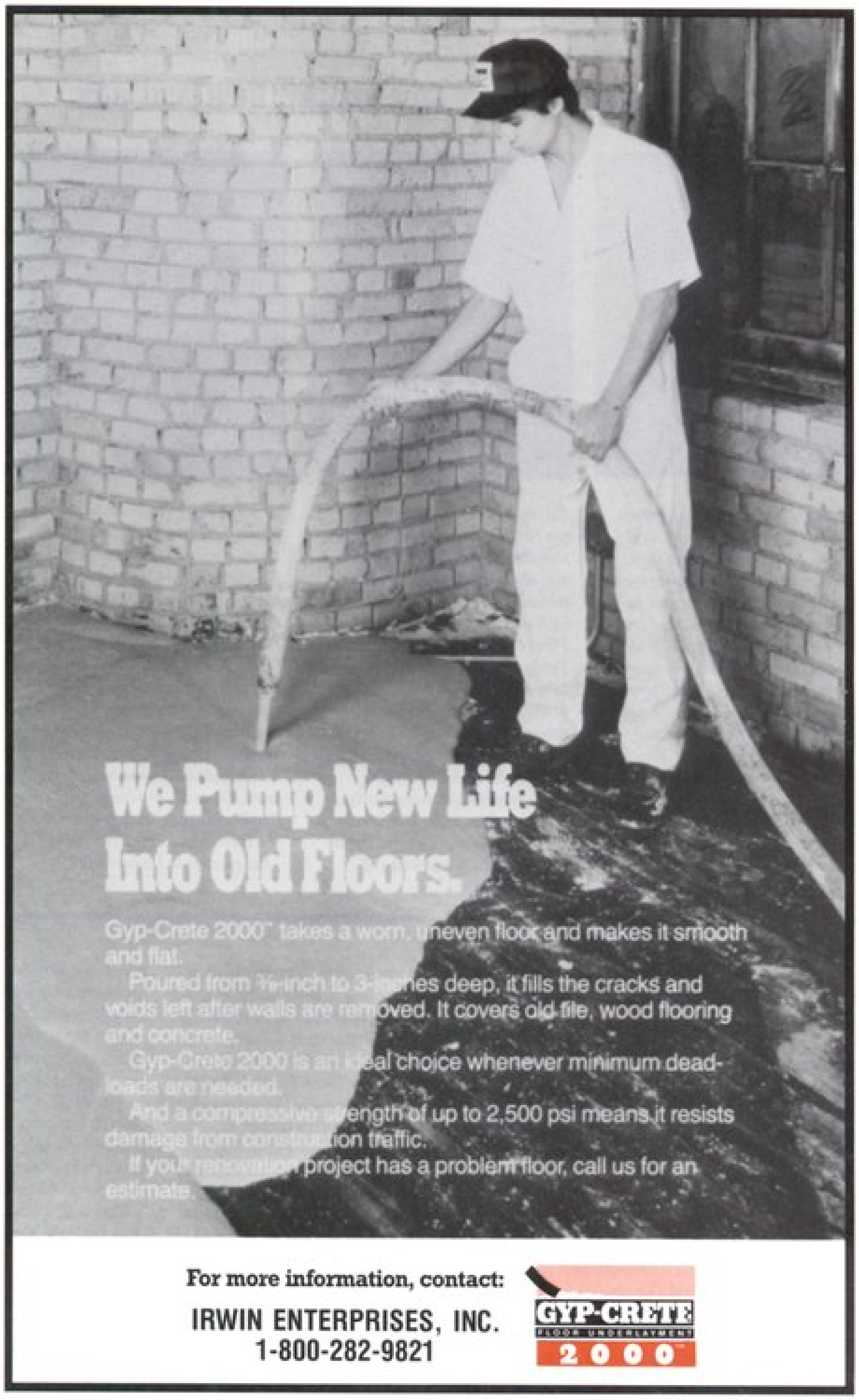
The building is arranged around a reception area which is slightly off center, but from which the fire marshall's office, conference room, records storage and inspection rooms are located. A circular metal stair is positioned outside, just off the entry, for access to the second floor. The stair provides an interesting adaptation of the fire pole that is still used in stations everywhere, and it is one of the small details that ties the building to its theme and use.

Diane D. Greer



Photo by Ed Zealy. Section courtesy of the architect.





Circle 5 on Reader Inquiry Card

Stern, Freed and Mills on architecture then and now





Robert A. M. Stern is a principal in the firm of Robert A.M. Stern Architects of New York. He is a Fellow of the American Institute of Architects and received the Medal of Honor from its New York Chapter in 1984. Three books on his work have been published: Robert Stern; Robert A.M. Stern, Buildings and Projects 1965-1980; and Robert A.M. Stern: Buildings and Projects 1981-1985. In 1986, Mr. Stern hosted "Pride of Place: Building the American Dream," an eight-part documentary television series aired on P.B.S.

Edward Mills is a partner in the firm Voorsanger & Mills Associates in New York. He is a member of the AIA, the Architectural League and Who's Who in America. A recipient of the First Progressive Architecture Design Award for the renowned "Pink House" in 1977, Mr. Mills has received several awards for Design Excellence from the AIA and from INTERIORS MAGAZINE. Mr. Mills has taught extensively at Columbia, Yale, the Rhode Island School of Design, Syracuse and the University of Pennsylvania.

James Ingo Freed is a partner in the firm of I.M. Pei and Partners in New York. He is a Fellow of the American Institute of Architects and received the Medal of Honor from its New York Chapter in 1987. Two of Mr. Freed's recent projects are the Jacob Javits Convention Center in New York and the Holocaust Museum in Washington, D.C. Mr. Freed has taught at Columbia, Harvard, Cornell, University of California/Berkeley and was the Eero Saarinen Professor of Design at Yale University.

A distinguished panel of judges met last Fall to decide the fate of forty-four projects submitted to the Jacksonville Design Awards Program. This jury, Robert A.M. Stern, James Ingo Freed and Edward Mills, were asked by Lesley Roberts of KBJ Architects to comment on the profession of architecture and what changes they've seen it go through. An excerpt from that dialogue follows.

Freed: For me, the interesting thing about architecture today is that I can do a building like the Jacob Javits Convention Center in one way and do the Holocaust Museum absolutely differently. Ten years ago, I would have been reluctant to do that. I would have looked for a certain consistency of approach then and now I look for a consistency of locale. I think that's more important.

For me, the Holocaust Museum has had an absolutely shattering impact. It's a building that is not about architecture in the first instance, although it has to be about architecture in the end. Designing the Holocaust Museum was one of those rare times when I could literally deal with things that I've always felt tender about, namely scenographic design. You never want to take a building too far, to make it too scenographic. But, what's marvelous is that today's architects are free to explore more than they could twenty years ago.

Stern: I agree. The fact is that few of us get to do something as urgent or profound as the Holocaust Museum, but every project has to have certain special meaning. The office building is by far the hardest to approach. (In order to give it special meaning) you've got to find something in the locale or inside of you to make a statement. Otherwise, you just have buildings, and buildings are not architecture. It's not enough to change materials, or programs. Changes need to relate to some characteristic that is beyond mere buildings, beyond architecture itself and toward some real meaning.

For a long time architects avoided any contact with meaning. They only dealt with the problems of buildings. Now, architects seem interested not only in facing these problems of meaning, but in searching them out. That's the architect's real responsibility. To practice architecture today, you must have reason for what you do. That attitude is profoundly different than it was twenty years ago.

This is an extremely exciting time to work. I'm doing my first tall building in a community that watches every move I make and thinks nothing of picking up a pencil and showing me how to do it. On the other hand, we're doing a resort in Florida which tries to make use of a particular tradition. That's a wonderful freedom that archi-

tects have today. Scenographic done poorly can quickly become bad signage. But, scenographic done well is scholarly, serious and not at all cartoony.

Freed: Architecture today is like walking a fine line. It can easily become kitsch. What's exhilerating today is the risks you can take in architecture. Any risk taking is, for me, the only thing that makes architecture worth doing. After all, building buildings is, in some ways, a very boring thing to do. It takes a lot of time. A photographer has a very high threshold of boredom and he gets his professional kicks from producing a product almost immediately. Our work takes a long time and if you don't start out with a spirit of adventure or risk, you may be bored in the end. You may have given a lot of time and effort to something that, in the end, doesn't justify it. There's just one life to live and I prefer taking risks and making it less of a boring effort.

Mills: I think the language of architecture, the materials we use and how we put them together is how we communicate. So, to me, the way we put materials together today is of prime importance.

The change that's happened in my architecture is that I used to take my direction from the past. Today, I try to take direction from how simply the materials and the different parts of the building go together.

I think today's architects are digressing to a point of trying to simplify their particular language and not mix it up with past metaphors they didn't really understand. Architecture today is exciting because buildings can talk and they have a lot to say. Perhaps the greatest thing that Post-Modernism did in this country was to recognize the importance of the fabric of our cities, our landscape and how the past fits with the present. Now we're talking about the great integration of our landscape. This is what America should have been doing for the last fifty years instead of tearing down and building new. The great thing about Europe and the reason most East Coast architects go there, is this idea of the past and its integration with the present. In Europe, you have the old, which is kept as pure as possible, renovations to the old and the new. Each one is done in a different spirit. I think that this country has finally realized the importance of its past and architecture is sort of waking up to that. Young architects can do anything they want. They can make buildings their way. The doctrine of the 40's, 50's and 60's is gone, as well as that of the 70's and early 80's. I think the next twenty years will help change our whole built environment.

New Products

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For a copy of Kohler's Commercial Product Catalog, write: Kohler Co., Attn: Dianne Conrardy, Mailing Dept., Kohler, Wis. 53044.

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For further information please address inquiry or resume to Phil Collins, Claremont-Branan, Inc., (Executive Search Consultants), 2295 Parklake Drive, Suite 520, Atlanta, Georgia 30345. All inquiries will be held in strict confidence. We are retained and compensated by the hiring company.

SCHOOL OF ARCHITECTURE Mississippi State University Faculty Vacancies Announcement

The School of Architecture at Mississippi State University, in view of potential growth and change, anticipates 3 or more 9-month tenure-track faculty positions at the Assistant/Associate Professor level beginning fall semester, 1988. Qualifications include a professional architectural degree and a Master's or Ph.D. degree. Teaching, professional and research experience, as well as professional registration are preferred. Candidates should demonstrate capability to teach design and either technology, history or computers. We are seeking candidates who have a real love for teaching and an interest in developing an area of research/creative activity. Rank and salary will be commensurate with qualifications. Send letter of application, resume, names/addresses and phone numbers of three references to: John McRae, Dean, School of Architecture, Mississippi State University, MS State, MS 39762. (601) 325-2202. Review of applications will begin January 15, 1988, and will continue until positions are filled. Mississippi State University is an Equal Opportunity/Affirmative Action employer and encourages applications from women and minorities.

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For aboslutely confidential consideration forward your resume to Tracy McNair, Claremont-Branan, Inc., 2295 Parklake Drive, Suite 520, Atlanta, GA 30345, 404/491-1292. (An Executive Search Firm retained and compensated by the hiring firm.)

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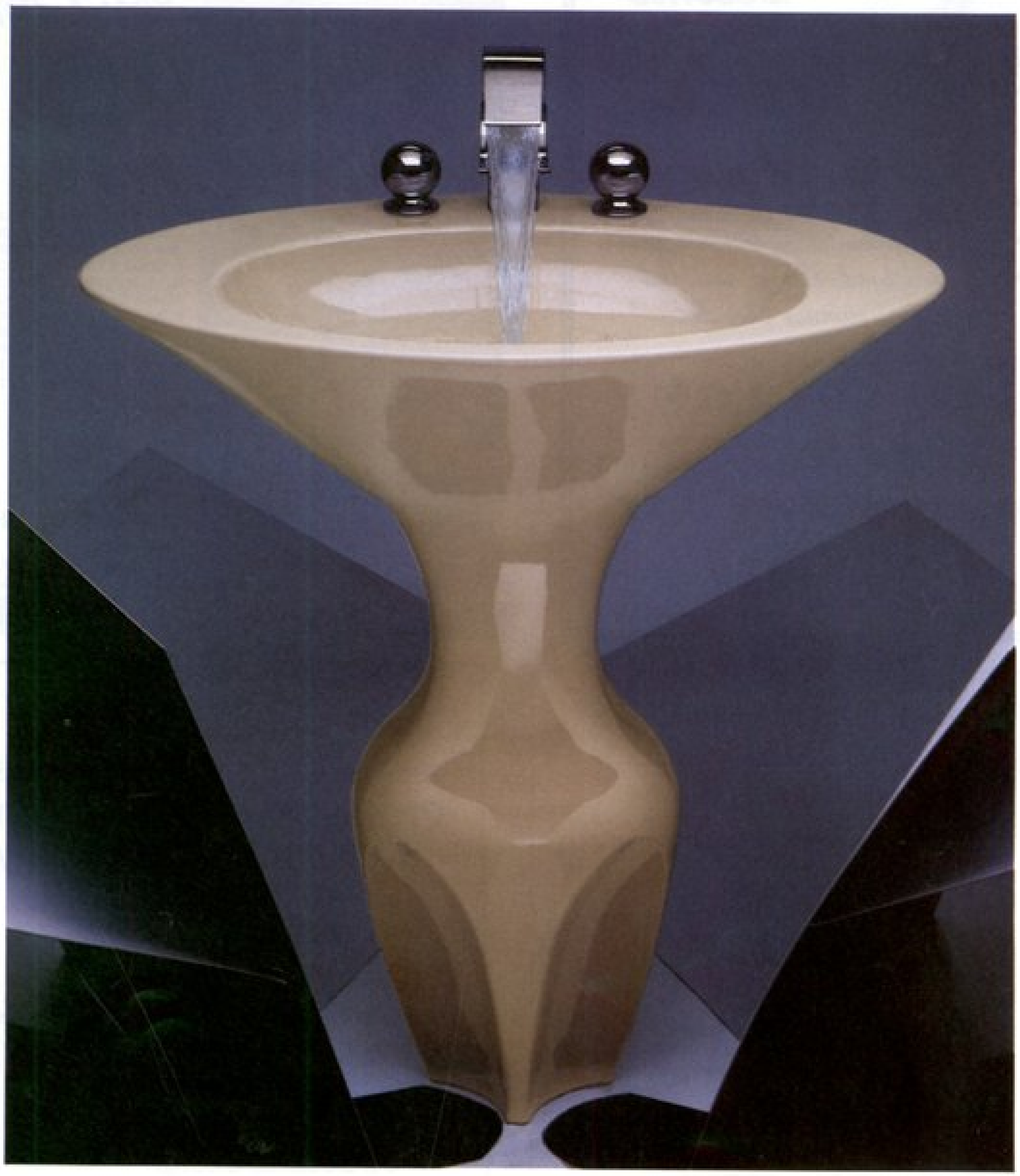
Prominent Top 100 Architecture firm located in a major midwestern city is seeking a talented design professional to develop and manage a new studio within its award winning firm.

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For further information or consideration send inquiries and/or resumes to Phil Collins, President; Claremont-Branan, Inc. (Executive Search Firm), 2295 Parklake Drive, Suite 520; Atlanta, GA 30345. All inquiries will be held in strict confidence. We are retained and compensated by the hiring firm.



OFFICE PRACTICE AIDS

The cold call in six stages

by Doug Gooch



After eight years in the marketing business, I've observed that there is an oft used, always misunderstood, term that's bounced around like a tennis ball. The term is "cold call" and you probably think you know what it means. But, do you?

In my opinion, there is no such thing in marketing parlance as a "cold call."

The way a person makes his or her marketing presentation or the way the presentation is perceived may seem "cold," but I think the term describes the personality and approach of the "caller," more than the fact that two strangers are coming together for the first time to experience a "cold call."

The purpose of the so-called "cold call" is to introduce a prospective client to the services offered by the architect and hopefully, to secure a commission. That sounds easy enough, but, for some reason, when professionals venture outside the security of their own office, a peculiar thing happens. What, in the normal course of social interaction, comes naturally, suddenly becomes forced, awkward and in every conceivable sense, COLD!

So, what's the remedy? Know what you're selling and remember that knowing what you aren't, professionally speaking, is as important as knowing what you are. Once you've resolved your own identity or your firm's, decide on the best way to share that information with others. In my opinion, your best introduction is your past work. While past commissions might not be enough to get a current job, it's a good foundation from which to start selling.

It's also very helpful to know the client's history, both personally and professionally, before the meeting. Doing your homework is the bottom line. Getting informed before the presentation will pay you back tenfold. Don't be afraid to ask questions, so you can prepare answers. Be ready!

Let me suggest that there are six degrees in a cold call.

1. *The Introductory Call*, or the coldest call of all. This is where you introduce yourself to a prospective client, offer to give them information about the firm and ask them such things as scope, budget, schedule, etc. of the project.

2. *The Confirmation Call*, or somewhere above freezing. Having pulled every possible related project and stretched the qualification statement to superhuman lengths before hermetically sealing and sending your materials via overnight delivery, you are now ready to call the prospect to . . . as you said in your letter . . . "confirm receipt of the materials."

3. *The First Meeting*. Dressed comfortably, but appropriately, you go to this first meeting to discuss THEIR job, THEIR problems, THEIR alma mater and, of course, THEIR project.

4. *The "It was pleasure" call*. This, done by phone or casually on the street as you happen to run into them, is the follow-up to the first meeting. You say things like "Thank you," "I had a few questions" and "Could we get together and talk?"

5. *Last grasp for the brass ring*. Just prior to the big presentation, seek out an ally and encourage them to make your strengths known and hopefully smooth out any potentially troubled waters.

6. *Win or lose, you have to call*. If you got the job, your call will be a joyous one. But, if not, the call is still necessary. There is always next time, and it's invaluable to know what your competition did that you didn't. Most important, this final call shows that you're conscientious and that you'd like to talk with them again in the future.

No matter how difficult the loss, there will always be other projects and as many "cold calls" as you want to make.

The author is a Marketing Professional who has worked with architectural firms in Central Florida for the past eight years. He was a founding board member of the Society for Marketing Professional Services (SMPS).

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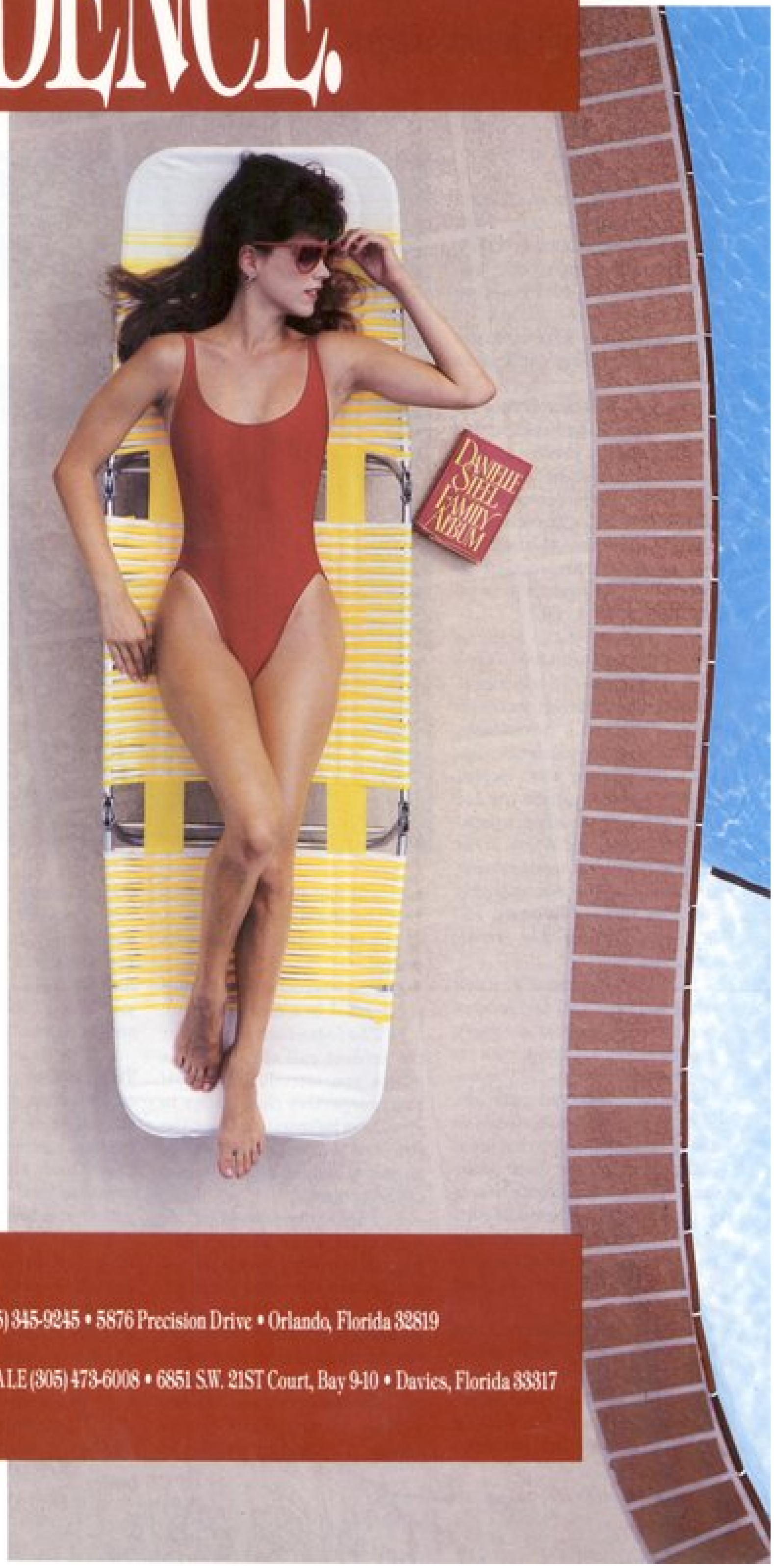
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Approved by: Florida State Health Department and the I.C.B.O.

Circle 8 on Reader Inquiry Card

Hobie and Ryely live here

A House for Hobie and Ryely
Siesta Key, Florida

Architect: Johnson Peterson Holliday Architects
Project Designer: J. Michael Holliday, AIA
Design Graphics: Martin M. True
Owner: J. Michael Holliday, AIA



Hobie and Ryely, the canine counterparts of Crockett and Tubbs, are the ever vigilant watchdogs of their Siesta Key neighborhood, and specifically of their own yard.

Recently, this dynamic duo found itself in need of shelter which would not only keep off the sun and rain, but double as the neighborhood crime control headquarters. As one would expect, they looked to their master, Sarasota architect Mike Holliday, AIA, to give form to the low maintenance, energy efficient structure which they felt would best reflect their colorfully creative and fast-paced lifestyle.

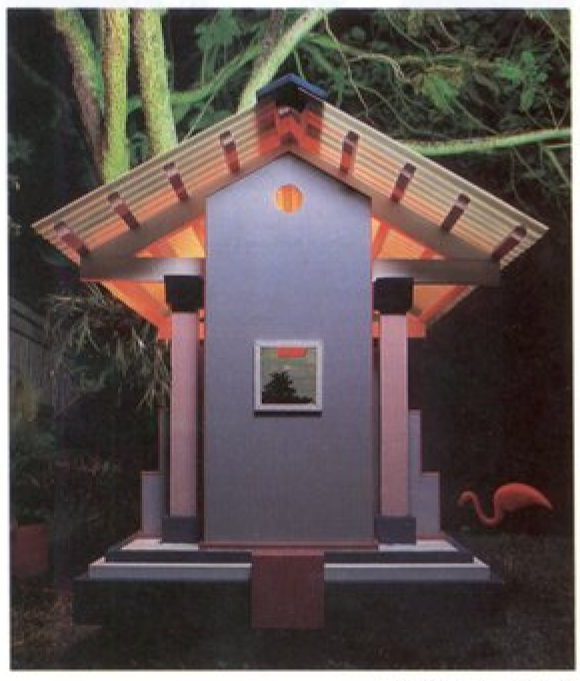
Functionally, the house which Holliday designed incorporates the time proven basics of Florida's vernacular style. The open pavilion is raised off the ground to allow cool summer breezes to blow under and through the house. This minimizes the potential for mildew while providing a good vantage point for guarding the yard, avoiding hot sand and escaping pesky fleas.

The translucent roof panels with exposed coral-colored purlins and white trusses allow natural daylighting of the space while keeping out direct sun and rain. The terraced end wall is independent of the primary structure and provides protection from horizontal blowing rains. It also contains a special surveillance window for checking up on what's going down.

The coral-colored keystone and columns and the teal blue column capitals, bases and stylobate reflect the clients' desire for a palatial, classically ordered structure with a comfortable contemporary feel.

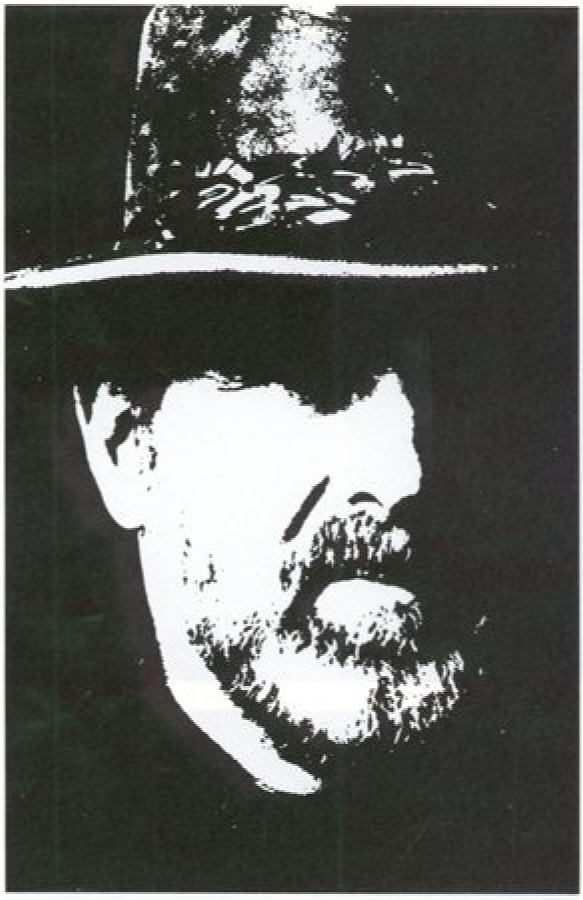
Heating and cooling systems were not necessary since the open pavilion allows for passive cooling during the warm months of the year. During those rare cold spells, Hobie and Ryely get to sleep inside. No provision was made for plumbing since bathroom facilities are located anywhere outside. All in all, the canine duo is pleased with their new digs. Their vernacular house has drawn a lot of comment from neighbors and it certainly does address climatic functional concerns as well as reflecting the creativity and playfulness of the casual canine lifestyle. It just goes to show ya, in the tropical heat of the Animal Underworld, it really is "a dog's life."

Maggie McPherson



Photos by Alan Ferguson.

Barry Sugarman: Doing what he set out to do . . .



Barry Sugarman's decision to practice architecture began with the childhood pastime of tracing blueprints and quickly escalated into a desire to create beautiful buildings. This determination was further fueled by the Miami Beach building boom during which he saw mangrove swamps and cow pastures transformed overnight into "the built environment." Construction sites soon became the young Sugarman's favorite playground. Now, at age 50, Sugarman has spent his professional life doing what he set out to do . . . creating beautiful buildings. He has designed hundreds of residential and commercial projects, but he still approaches the creative process with enthusiasm. He has designed every type of building from houses to synagogues and convalescent homes to correctional facilities. With lots of design awards to his credit, perhaps the most significant and telling award is the one he received for the design of his own office. It was cited as one of the twenty best office buildings in Miami.

Two of Sugarman's recent small commercial projects are the Howitt Ophthalmological Center and the South Florida Savings and Loan, both in Miami.





South Florida Savings and Loan
Miami, Florida

Architect: Barry Sugarman Architect, PA, AIA
Engineer: Spolter, Frechtel & Associates
Landscape Design: Richard Sepler
Interior Design: Diane Sepler
Owner: Richard Sepler
Contractor: Charles B. Esher

When a newly-chartered lending institution wants a cost-effective structure, an architect really has to keep cost per square foot to a minimum. The 7,780 s.f. building which Sugarman designed for South Florida Savings and Loan cost $50.12 per square foot. The building's orientation is to the north with lots of glass facing the street and almost no glass on the south side which faces an alley.

In order to create the illusion of a larger, deeper site (it is actually 100' by 238'), Sugarman designed part of an interior stair as a cantilevered form which extends out from the building to form a buffer zone for landscaping. The building features a two-story lobby with sloping glass and it was finished with blown, scribed stucco.

This page, *lobby of South Florida Savings and Loan.* Inset, *S & L exterior.* Photos by Mark Surloff. Far left, portrait of Architect Sugarman by Maggie Silverstein.



Howitt Ophthalmological Center North Miami, Florida

Architect: Barry Sugarman Architect, P.A., AIA
Engineer: Spolter, Frechtel & Associates
Landscape Architect: Frank Graves
Interior Space Planning: Barry Sugarman Architect
Owner: Drs. David and Harvey Howitt
Contractor: John Zeba

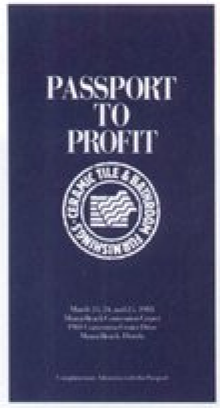
This 5,000 s.f. medical building occupies a site once thought unusable because of its unusual shape. With careful planning, however, the narrow, triangular out-parcel now houses ophthalmologists' and optometrists' offices, leasable space for other medical professionals and parking space for 45 cars. It has proven to be an important and productive element of the moderately priced conominium it adjoins.

Since the Howitt Clinic is located on a busy Miami thoroughfare, its distinctive design and colors act as signposts for users with limited vision. While the owners originally requested a building with no windows, they accepted the architect's preference for a series of small windows punctuating the front elevation. Smooth and rough stucco, combined with glass block and scribed for textural and ornamental interest, were the architect's choices for a cost-effective, yet interesting, structure. Construction costs, including site work, were $50 per foot.

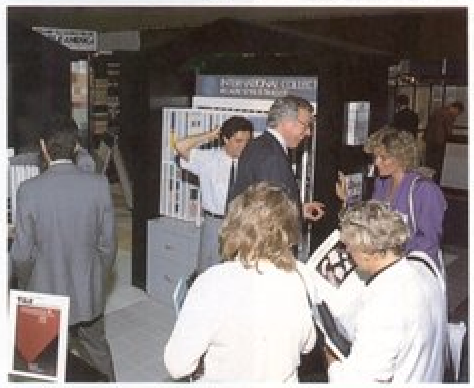
Photos of Howitt Opthalmological Center by Dan Forer.



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At MGE, classical gets a contemporary interpretation



Above *MGE principals in the firm's conference room*, left to right, *Pedro Goicouria, AIA, Eric Maspons, AIA and Jose L. Estevez, AIA*. Photo courtesy of MGE. Facing page, *the two story main lobby of the Boca Raton Community Hospital Diagnostic Center*. Photo by Patty Fischer.

The Renovations and Addition to the Lake Medical Center and the Diagnostic Center at Boca Raton Community Hospital are just two of a growing number of "people friendly" medical facilities that express an enlightened attitude toward health care that is expressed in the work of Maspons-Goicouria-Estevez-Architecture-Planning.

What began as a three-man firm in 1982 has grown to be ranked fifteenth in the "Top 25 Architectural/Engineering Firms in South Florida." Today, there are 25 people on the staff and over 20 clients.

No ivory tower designers here. The firm's principals share the design philosophy that architecture should be compatible with its surroundings and it should compliment the locale aesthetically. While a lot of MGE's projects are heavily impacted by function, the firm typically leans toward a contemporary interpretation of classical and Mediterranean architecture. These leanings can be seen quite clearly in the interior of their own office which was published in *Florida Architect* in 1985. The offices are a whimsical presentation of very formal elements and everywhere you look there is a recognizable historical image that has been dealt with in a contemporary way.

Miami Herald Architecture Critic Beth Dunlop agrees that MGE's work is both playful and pleasing. "Crisp, nautical Bauhaus-inspired architecture has become a South Florida hallmark," according to Dunlop. One notable example, she felt, was "the playful office interior by Maspons-Goicouria-Estevez . . ."

Eric Maspons is 49, Pedro Goicouria is 46 and Jose Estevez, the rebel of the threesome, is 34. It is probably Estevez who tries hardest to keep the firm vital by constantly introducing new ideas and playing the devil's advocate. He doesn't want to see the firm get into the rut of doing things a certain way for no particular reason other than habit.

The MGE partners train their staff to work vertically within the organization rather than performing just one isolated task. Employees like Robert A. Smith, AIA, and Rolando Conesa, AIA, wear a lot of hats. During the design process, the client meets everyone on the design team. Nobody is stuck in the back room at MGE and new design solutions are encouraged. It is this vigorous attitude and general enthusiasm that helps the firm fulfill its potential for both growth and good design.

Diane D. Greer

Diagnostic Center Boca Raton Community Hospital Boca Raton, Florida

Architect: Maspons-Goicouria-Estevez, P.A.
Project Principal: Eric Maspons, AIA
Design Team: Rolando Conesa, AIA, Jorge Valcaroel, AIT, Maria I. Hernandez, AIT
Engineers: DeZarraga, Donnell & Duquesne, structural; Planas, Worthy & Asso., mechanical/electrical; J. J. Garcia, civil/sanitary
Interior Designer: Maggie G. Perotti, IBD
Contractor: Edward J. Gerrits, Inc.

Boca Raton Community Hospital wanted its new $7 million Diagnostic Center to have its own identity. In 1983, MGE was retained to transform two existing shelled buildings, tied together with an open arcade across the front, into a state-of-the-art Diagnostic, Treatment and Therapy Center. The project assignment called for a totally technical interior design of both the architecture and the furnishings. The three areas of sigificant concern were a Radiological Imaging Center, a Magnetic Resonance Imaging (MRI) facility and a Sports Medicine Diagnostic and Therapy Center.

The lobby of the Diagnostic Center was designed to create



a feeling of comfort, and even luxury, for the patients, and to distract from the highly technical aspects of the facility. This was accomplished by doubling ceiling heights in the lobby and flanking it with arcaded galleries which terminate at a central reception desk. Warm textures and colors and natural light from clerestory windows add to the comfortable feeling of the lobby. Short corridors and small private waiting rooms echo the same decor.

The Radiological Imaging Center comprises 8,000 s.f. of the first floor and contains a nuclear medicine facility, C.T. Scanner, mammography unit and general radiology rooms with fluoroscopy and associated support facilities.

Sports Medicine also comprises 8,000 s.f. and contains the most modern electronic physical therapy equipment available.



The Sports Medicine waiting room at Boca Diagnostic Center.

Renovation and Addition
Lake Medical Center
Leesburg, Florida

Architect: Maspons-Goicouria-Estevez, P.A.
Project Principal: Jose L. Estevez, AIA
Design Team: Robert A. Smith, AIA, Isis M. Mojicar, AIA
Engineers: Edward H. Rizzo, PE, structural; Planas, Worthy & Associates, mechanical/electrical; Hall, Farner & Associates, civil/sanitary
Landscape Architect: Laura M. Llerena Associates
Interior Designer: Walter/Edwards Interior Design
General Contractor: Thompson Brothers, Inc.

At a construction cost of $5.5 million, the renovation and addition to Lake Medical Center added 36,800 s.f. of new facility and 10,200 s.f. of renovated space. In order to create a new identity for the client, complex interior space requirements had to be dealt with and a functional facility had to be provided. Added to the architect's design considerations was the poor placement of the existing building on its site. The modernization had to include expansion of critical care units and administrative space, a new main lobby and elimination of old-fashioned wards.

In addressing these problems, MGE developed a master site plan which relocated the main hospital entrance to the south side of the site. The stark white color and the massing of the new South Wing Addition and the new entrance, together with the skylighted covered canopy, accentuate the new image. The smooth stucco finish is scored in a three-foot grid to add human scale. Extensive spans of solar glass bring natural light inside and contribute to the contemporary lines of the structure. The new lobby serves as the primary directional and focal point for visitors and staff.



Night view of Lake Medical Center's south wing expansion and main entrance. All photos this page by Patty Fischer.

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Derek Vander Ploeg, President, Vander Ploeg and Associates, Inc., Boca Raton, Florida
Architect: Arbern Financial Center, a Stoltz Brothers building

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